

The THOREAU SOCIETY BULLETIN

BULLETIN ONE HUNDRED TEN

The Thoreau Society, Inc. is an informal gathering of students and followers of Henry David Thoreau. Charles Anderson, Baltimore, Md., President; Robert Needham, Concord, Mass., Vice-President; and Walter Harding, State University, Geneseo, N.Y. 14454, Secretary-Treasurer. Annual membership, \$2.00; life membership, \$50.00. Address communications to the secretary.

WINTER, 1970

CONCORD'S COAT OF ARMS

by

David G. Hoch
(University of Toledo)

Readers of Walden, A Week, The Journals, and Thoreau's shorter essays are aware of his frequent quotation from classical works and allusion to classical myths. Ethyl Seybold's Thoreau: The Quest and the Classics (New Haven: 1951) documents his interest in the classics as well as his extensive knowledge of them. Even a casual reader of A Week is aware of Thoreau's interest in Homer, Ovid, and Anacreon. A closer reading shows that there are overt and covert classical allusions on almost every page. I would like to suggest a possible classical source that has not been pointed out heretofore for the heraldic device which Thoreau introduces in the "Concord River" chapter.

Thoreau says, "It has been proposed that [Concord] should adopt for its coat of arms a field verdant, with the Concord circling nine times round." Coupled with the numerous quotations from Virgil, the last phrase--"with the Concord circling nine times round"--would seem to be an allusion to the Aeneid: "nine rings of Styx" (VI, 439).

An awareness of Virgil's use of the image gives Thoreau's text an ironic turn. The nine rings of Styx imprison the souls of suicides; according to Virgil these people had loathed living and so had thrown their lives away. Thoreau's use of the allusion would imply that he is making the same comment in "Concord River" as he is in "Economy" about his neighbors living "lives of quiet desperation." "The Respectable Folks," a poem that precedes the allusion, reinforces this interpretation. In the poem Thoreau modifies the customary

meaning of respectable; "respectable folks" are not those enclosed by the boundaries of the Concord River or the village. They dwell next to nature among the "oaks" and in the "hay" in all seasons of the year. They are a part of nature. As Thoreau's jocular use of the mercantile metaphor "lend" demonstrates, they inform all facets of nature: they lend "the ocean wealth," "the meadow health," "the stars light." In contrast to these extraordinary "respectable folks" stand the people of Concord. They are, Thoreau implies, guilty of spiritual suicide because they are cut off from the nature of the wilderness. They are like Virgil's suicides. The allusion in the heraldic device suggests this similarity.

NOTE

(1) The Writings of Henry David Thoreau (Boston, 1906), I, 7.

REPORT FROM THE CONCORD WALKING SOCIETY by Mary Fenn

I visited Gowings Swamp the other day, "to improve the dry season," as Thoreau would say, and "walk where in ordinary times I could not go." The swamp is really a quaking bog set deep in a glacial sink-hole and approached by a path through the woods along an esker. At one place the path crosses an ancient drainage ditch. The actual access to the bog is rather difficult because of a tangle of high blueberry bushes. The bog itself is open however, and beautiful indeed with the same rare plants which Thoreau found there bedded down in the sphagnum moss.

Since we walk on a mass of interlocking roots floating on the surface of the



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water, the whole area quakes and sways, while the longer we stand in one spot, the deeper we sink. In Thoreau's day there was a considerable pond in the center which he measured and sketched in his notebook. Although I remember a small area of open water there, the roots have extended until now it is completely filled in. However it would be dangerous to approach that spot lest the growth underfoot be too sparse to hold any considerable weight.

The swamp is a beautiful place, a rare place, and particularly dear to Thoreauvians because he too enjoyed visiting it.

Thoreau said, "I improve the dry weather to examine . . . Gowing's Swamp. [There] is a very bad thicket to break through, yet there are commonly thinner places by which you may wind your way about the denser clumps. There are the smooth, brown, and wetter spaces where the water andromeda chiefly prevails, purplish lambkill, *Andromeda polifolia*, *Kalmis glauca*, and in the sphagnum the *vaccinium oxycoccus*, . . . pitcher plants, sedges, . . . larch. The swamp appears not to have had any natural outlet, though an artificial one has been dug.

"There is in the middle, an open pool 20 by 30 feet in diameter. Forming an edge next to the water [is] . . . a dense bed of quaking sphagnum in which I sink 18 inches in water upheld by its matted roots which I fear to break through."—
Journals for Nov. 23, 1857 and August 23, 1854.

THOREAU AND THE DRIED APPLE by Philip Booth (Poet-in-Residence, Syracuse University)

Some twelve or thirteen years ago, after my poem to Thoreau called "Letter from a Distant Land" was first published, a concerned member of the Thoreau Society wrote me to ask the source of the line "My least experiments/ with seed, like yours with a dried apple, fail." I could not, at that time, immediately identify my source; but I have long remembered replying to such generously inquisitive reading with abrupt defensiveness. I recall, I'm afraid, how I spoke to the effect that Thoreau himself would never have been concerned about such scholarly minutiae.

I was, of course, mindlessly wrong; Thoreau knew his sources by heart. Perhaps, as I have had long at heart my impudent reply to a brother Thoreauvian, he may forgive me now—teaching Thoreau newly, I refer him to p. 53 of the Modern Library edition. There, beyond doubt, is Henry's 22¢ "dried apple," one of nine "experiments which failed."

I mean to apologize publicly and triply to the man who wrote me: for my ignorance in the first instance, for my un-Concordian reply, and for blocking (as Freud might better understand than Thoreau) the identity of my correspondent. I came by a New England conscience by birth; I can only ask my correspondent to understand that my original reply to him was an experiment in denying root-values which, self-definitively, failed. The apple about which he originally inquired belongs more to The New England Primer than to Walden; it has, I suspect, cost me considerably more than it ever cost Thoreau.

QUOTATIONS IN THOREAU'S MAINE WOODS: A QUERY.

Joseph Moldenhauer (English Department, University of Texas, Austin, Texas), who is editing The Maine Woods for the forthcoming Complete Works of Henry D. Thoreau, asks if anyone can identify the following quotations in The Maine Woods. The page

references are to the Riverside and Walden editions:

"The torrent's smoothness, ere it dash below"
(R, 42; W, 35).

"The Joe Merry Lakes . . . were recently . . . surrounded by some of the best timbered land in the State." (R, 54; W, 45).

"The cranium of the young Bechuana ox . . . in the collection of Thomas Steel, Upper Brook Street, London, whose 'entire length of horn, from tip to tip, along the curve, is 13 ft. 5 in.; distance (straight) between the tips of the horns, 8 ft. 8½ in.'" (R, 201; W, 164).

". . . in a physical atlas lately published in Massachusetts, and used in our schools, the 'wood land' of North America is limited almost solely to the valleys of the Ohio and some of the Great Lakes, and the great pine forests of the globe are not represented." (R, 207; W, 169). This publication could not have been used later than 1858.

". . . 'civilized off the face of the earth'
". . ." (R, 212; W, 173).

"Judge C. E. Potter of Manchester, New Hampshire, adds in November, 1855: . . . [definitions of Indian place-names]." (R, 435; W, 357) The reference is to Chandler Eastman Porter, but the work cited is not his History of Manchester. The date would suggest a newspaper or periodical publication.

THOREAU'S JULY 16, 1860 LETTER TO CHARLES SUMNER: AN ADDITIONAL NOTE by Douglass A. Nowell

While in Concord, Massachusetts for the 1969 Annual Meeting of the Thoreau Society, I had a chance to get more complete information about Thoreau's July 16, 1860 letter to Charles Sumner than that published in my short article on this letter in the Spring, 1969, Thoreau Society Bulletin #107. At the Emerson house I had the opportunity to examine Emerson's fifteen volume edition of Sumner's Complete Works (Boston: Lee and Shepard, 1870-83)—the edition that Sumner edited the first ten volumes of.

In examining the extract of Thoreau's letter published in the "Appendix" to The Barbarism of Slavery (1870-83 edition), I found that the punctuation conformed to the punctuation of the letter as published in the Harding-Bode text of it. The word "occasionally" in paragraph three was omitted in this text of it, so it was Sumner himself who was responsible for this substantive omission. The punctuational changes occurred, then, in the Statesman Edition of Charles Sumner His Complete Works (Boston: Lee and Shepard, 1900). This new information moves the date of the publication of the Thoreau letter (extract) to 1874, since the first nine volumes of The Complete Works of Charles Sumner were published in 1874.

ELIZABETH OAKES SMITH ON THOREAU by Walter Harding

I recently purchased an early edition of Walden which had pasted in it a clipping from some unidentified newspaper of the mid-nineteenth century printing two poems by Elizabeth Oakes Smith about Thoreau that to the best of my knowledge are unknown to Thoreauvians. Mrs. Smith (1806-1893) was the wife of Seba Smith, the Maine humorist who wrote under the pen name of Jack Downing. She was a prominent bluestocking, writer, and lecturer of the time. She and Thoreau met when she came to Concord to lecture on December 31, 1851, and Thoreau recorded in his Journal of that meeting:

"This night I heard Mrs. S---- lecture on womanhood. The most important fact about the lecture was that a woman said it, and in that respect it was suggestive. Went to see her afterward, but the interview added nothing to the previous impression, rather subtracted. She was a woman in the too common sense after all. You had to fire small charges: I did not have a finger in once, for fear of blowing away all her works and so ending the game. You had to substitute courtesy for sense and argument. It requires nothing less than achivalric feeling to sustain a conversation with a lady. I carried her lecture for her in my pocket wrapped in her handkerchief; my pocket exhales cologne to this moment. The championess of woman's rights still asks you to be a ladies' man. I can't fire a salute, even, for fear some of the guns may be shotted. I had to unshot all the guns in truth's battery and fire powder and wadding only. Certainly the heart is only for rare occasions; the intellect affords the most unfailing entertainment. It would only do to let her feel the wind of the ball. I fear that to the last woman's lectures will demand mainly courtesy from man." (J, III, 168)

In the light of these comments it is amusing to look first at Mrs. Smith's own recollection of this occasion as she records it in her *Autobiography* (New York: Columbia University Press, 1924, p. 140) and then to the poems themselves. In the *Autobiography* she records:

"Mr. Alcott went to Concord with me on the occasion of my lecture. At the close he said, 'You have given us a lyric.'

"Mr. Thoreau, also, that gentle Arcadian of the nineteenth century, gave me his hand gravely, and said with solemn emphasis, 'You have spoken!' which good Mr. Alcott interpreted to mean, 'You have brought an oracle.'"

Now to turn to the two poems, the first of which, as it will be seen, deals once again with this very incident:

TWO SONNETS

An Incident

In days agone, when it was something rare,
A woman's voice, save by the cloistered hearth
to hear, I, hoping I had something worth
The hearing, spake in Concord, well aware
The people had been trained by sages there,
And had small love for shams or crackling mirth,
And quick to see of thought an arid dearth.
Amongst the many forms was one, whose air
Grave and intent, with introversive eyes,
My thought arrested while I spoke, and Him
I made my audience; craved from Him the token
Of acceptance; it was a sweet surprise
When He, whom I had read though blind and dim,
Gave me his hand, and uttered, "You have spoken."

Thoreau

It was Thoreau—the wild-wood Hermit—He
Who sat at Nature's feet, a very child
Absorbing her great life; the mountain wild,
The pebbly speaking brook; the solemn tree,
The saintly lily, and the worldly bee,
The rose, that in its pure contentment smiled,
All these her gentle votary beguiled
To an according, chaste-eyed mystery;
Nor was there lacking studious page, nor thought

Manly and tender; nor indignant spurn
Of all injustice, falsehood, deceit.
Out of thy mystic heart, sweet Nature wrought,
Grew up this primal Man. O! could we learn
As Thoreau learned, and sit at thy dear feet.

Patchogue, L.I.

Just one more note completes the story. Three years later Mrs. Smith apparently wrote Thoreau to see if he could arrange another lecture for her in Concord. He replied on February 19, 1855 (*Correspondence*, pp. 372-373) and after telling her, "I am sorry to be obliged to say that we cannot make it worth your while to come to Concord at this season. The curators of the Lyceum, before which you lectured three years ago, tell me that they have already exceeded their means," he added, "I remember well meeting you at Mr. Emerson's, in company with Mr. Alcott, and that we did not fatally disagree." Henry, when the occasion arose, obviously knew how to preserve the amenities.

ALBERT W. BUSSEWITZ: A PROFILE



Albert W. Bussewitz, who is the current president-elect of the Thoreau Society and who will take office as president at the end of the next annual meeting next July, is the director of the Massachusetts Audubon Society's Stony Brook Nature Center at Norfolk, Mass., a long-time member of the Thoreau Society, and a regular attendant at the annual meetings. Born on a farm near Juneau, Wisconsin, he holds a degree in classical languages from Northwestern College in Watertown, Wisc., a degree in theology from Wisconsin Theological Seminary at Milwaukee, and has done graduate study in natural science at the University of Wisconsin. He came to Massachusetts from Rochester, New York, where he worked for Bausch & Lomb and for the Rochester Museum of Arts and Sciences. For many years he was director of the Massachusetts Audubon Society's Moose Hill Sanctuary at Sharon, Mass., the oldest sanctuary in the United States. At Stony Brook he operates an extension branch of the Hatheway School

of Conservation Education, teaching courses on landscape and ecology. Summers he conducts the Natural History Day Camp at Stony Brook. Buzzy, as he is known to all his friends, is married (his wife's name appropriately is Flora) and has two sons and a daughter.

NOTES AND QUERIES . . .

The cost of printing this bulletin is paid for in part by the life membership of N.H.Seefurth of Chicago, Illinois. Life membership in the Thoreau Society is fifty dollars.

Prof. Gordon V. Boudreau (English Dept., Le Moyne College, Le Moyne Heights, Syracuse, N.Y. 13214) asks the following questions: (1) Somewhere in Thoreau's writings, a distinction is made between amateur and professional. He bases the distinction on the radical of amateur--from the Latin amo (to love). Can anyone locate where he says this? (2) Can anyone locate in the criticism about Thoreau the source of a statement that runs something like "The line of Thoreau's frontier is vertical, not horizontal; a plumb-line rather than a frontier"?

Jeffrey H. Michel of New Orleans, Louisiana, calls to our attention an unidentified clipping, apparently from some newspaper called The Press, published sometime in 1906, and entitled "Holland Discusses Edition of Thoreau," which is pasted into a copy of F.B.Sanborn's Personality of Thoreau (Boston, 1901) in Tulane University Library. Holland is unidentified other than as the "regular [New York] correspondent of 'The Press.'"
He expounds at length on the publication of the 1906 Walden and Manuscript editions of The Writings of Thoreau in twenty volumes by the Houghton Mifflin Company. One of the interesting facts he cites is that the venture was costing the Houghton Mifflin Company \$300,000--which was an amazing amount of money for a commercial firm to invest in what was then so little known and appreciated an author. He also adds, "Two or three years ago, Mr. Frank B. Sanborn, of Concord, sometimes known as the survivor of the transcendentalists, brought to the attention of Mr. Mifflin his literary executorship of all that was left of Thoreau's writings. . . . The right to publish this manuscript [Thoreau's journals] was bought, Mr. Sanborn being paid such a sum of money for that right, as would have seemed to Thoreau an inconceivably great fortune." It would be interesting to know how Sanborn acquired that literary executorship since his relationship with both Thoreau's survivors--his mother and his sister Sophia--in their later years was not exactly congenial.

Hermann Zapf's MANUALE TYPOGRAPHICUM (Frankfurt am Main: Z-Presse, 1968), a series of typographical arrangements of texts, includes two excerpts from the "Reading" chapter of WALDEN for special typographical treatment.

A recent HARVARD ALUMNI BULLETIN states, "A perennial course for aspiring young Thoreaux is Biology 299." How's that for a new plural?

Mrs. Marcia Moss, reference librarian of the Concord Free Public Library, points out to us that in the records of the Concord Artillery in their library John Thoreau, Henry's father, is recorded as having been enlisted in the years 1804, 1808, 1809, 1810, 1812, and 1817 and that in 1814 he was listed as "absent, excused on account of family sickness."

She also points out that the uniform of the Concord Artillery of that time is described as "a cocked felt hat, black plume with a red top, blue coat faced with red, white vest, blue pantaloons with red welts [?], black gaiters with red tops, black stock."

The Concord Lyceum (Belknap Street, Concord, Mass.) has recently issued a photograph of the Walton Ricketson bust of Thoreau, for 15¢.

Robert DeMott is working on a doctoral dissertation at Kent State University in Ohio on "Henry David Thoreau's Quest for Artistic Selfhood."

Many recent New Bedford, Mass., and Cape Cod newspapers have been campaigning to prevent the demolition of Daniel Ricketson's old home, Brooklawn, in New Bedford to make way for a parking lot. The home, where Thoreau often visited him, is in Brooklawn Park, but unfortunately it has been allowed to deteriorate over the years. Protests sent to city officials in New Bedford might help to save it.

A letter to the editor in the July 7, 1969 CHICAGO TRIBUNE points out that on September 18, 1902 the TRIBUNE ran an editorial protesting the pollution of Walden Pond by a proposed "mammoth packing plant for hog products on the shore of Walden pond." They feared "thousands of hogs [would] be kept there and fattened ready for killing."

Thoreau has been making a surprising number of appearances on TV lately. On November 23, 1969, a play entitled "The Wilderness of Walden" was presented. And on November 19, 1969, on the program "Room 222" there was a play about a high school history class conducting a civil disobedience protest to save a group of trees from being cut down. There are also rumors that Dustin Hoffman has been approached to take the lead in a TV musical special based on the life of Thoreau, but when he asked for \$250,000 for the one appearance, he was told No, for that kind of money they could buy all of Walden Pond.

The Viet Cong press, according to a comment syndicated widely in the press on Dec. 31, 1969, said, "Thoreau had urged Americans to leave the ranks of the British army during the Revolutionary war just as the Viet Cong were appealing to GIs to desert to oppose the unjust Vietnam war." Newspapers quickly pointed out that the Viet Cong had their American history somewhat mixed up.

Arlo Guthrie, the current youth hero and star of the movie "Alice's Restaurant," owns a cat named Thoreau.

Says the WALL STREET JOURNAL of Dec. 8, 1969, "Most parents of teen-agers lead lives of noisy desperation." And the SATURDAY REVIEW for Nov. 8, 1969, says, "If a man does not keep pace with his companions, perhaps it is because he hears a different transistor."

The Henry Thoreau Society of Japan held a meeting in Kanazawa on October 25, 1969 at which Profs. Keijiro Unoki and Masayuki Sakamoto spoke.

An article in McCALL'S MAGAZINE for Sept. 1969 says Thoreau "kept a dog 'to stir up the dead air in a room.'" Is there any basis at all for the statement? To the best of our knowledge Thoreau never owned a dog.

Former Secretary of the Interior Stewart Udall in a NBC "Frontiers of Faith" program on environmental pollution, ended his broadcast with this advice to his listeners: "Read Thoreau!"

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I am indebted to the following for information sent in for this bulletin: B. Adler, H. Adel, J. Broderick, A. Butler, T. Bailey, M. Campbell, K. Cameron, L. Chirin, J. Donovan, R. Epler, D. Finley, F. Flack, H. Garand, R. Gollin, D. Hannan, H. Hough, L. Hoffman, D. Kamen-Kaye, A. Kovar, C. Leech, F. Lennon, V. Munoz, C. Miskell, G. Martin, A. McGrath, M. Nelson, W. Ralls, E. Schofield, A. Seaburg, H. Schon, L. Shanley, J. Sisson, H. Trueb, J. Vickers, R. Wheeler, A. Zeitlin, E. Zeitlin. Please keep the secretary informed of new items as they appear and old items he has missed.

This issue of the bulletin is dedicated to Mrs. Arthur Campbell of Orleans, Mass., who more frequently than any other member has over the years kept the secretary informed of new Thoreau items.

THE 1970 ANNUAL MEETING . . .

The annual meeting of the Thoreau Society will be held in Concord, Mass., on Saturday, July 11, 1970. Prof. Charles Anderson will deliver the presidential address. Other details of the meeting will be announced in the spring bulletin.

1970 NOMINATIONS . . .

The nominating committee (Carl Bode, Roland Robbins, and Mrs. Caleb Wheeler—Chairman) have presented the following slate of officers to be voted on at the annual meeting: Mr. Albert Bussewitz, Norfolk, Mass., president; Mr. Leonard Kleinfeld, Forest Hills, N.Y., president-elect; Mr. Robert Needham, Concord, Mass., vice-president; Walter Harding, secretary-treasurer—each for terms of one year. For members of the executive committee for terms of three years, Mrs. Mary Fenn, Concord, Mass., and Mr. Samuel Wellman, Cleveland, Ohio. Further nominations made be submitted to the nominations committee chairman (Fairhaven Road, Concord, Mass.).

Mass.) or presented at the annual meeting on July 11, when the election will be held.

MORE DOCTORAL DISSERTATIONS ON THOREAU.

With the permission of University Microfilms of Ann Arbor, Mich., we continue printing herewith reproductions of abstracts of dissertations on Thoreau. The full dissertations are available from University Microfilms at the prices given at the ends of the abstracts:

HENRY DAVID THOREAU: 1837-1847.
(VOLUMES I AND II).

(Order No. 62-1710)

Emil Abbott Freniere, Ph.D.
The Pennsylvania State University, 1961

Far from being a man of renunciation, Henry David Thoreau deliberately immersed himself in a succession of engagements with life and society. He wished to seek out an authentic reality, not in the abstract, not as an isolate, but as a participant in extensive experience. The many symbols and parables in his writing, indeed, much of the writing itself, is a documentation of his idealistic inquiry. Each of his engagements, however, resulted in frustration and a consequent disillusion. The attrition of life brought a corrosion of his idealism. Thoreau's sojourn at Walden Pond was an attempt to purify, to regain his lost idealism. He discovered that the ultimate reality cannot be found no matter how deep one may mine. Time was not an ingredient for the artist in the city of Kouroo, but it was for Henry Thoreau.

Although the foregoing is a summary of the basic thesis of this dissertation, it does not reflect its organization. An intensive review of his life from 1837 to 1847 has been made in order to document his quest. When Thoreau left Harvard College in 1837, he was just beginning his survey; when he left Walden Pond in 1847, it was completed. The post-Walden years show a man who is solidifying a position, not seeking one.

This study is divided into seven chapters. The first two comment upon the biographical method and upon the general conclusions. The third is a description of the Concord milieu. The fourth chapter examines his Harvard experience and the events following his graduation. Chapter Five traces his life up to his return from the White Mountains; the sixth describes the events leading to his departure for Staten Island. The final chapter discusses his stay in New York, his preparation for Walden, and the Walden years.

Within these chapters several conjectures have been made regarding his relationship with the Emersons, his constant preoccupation with the means of livelihood, and his attitude towards transcendentalism. Criticism of specific works has, in general, been avoided although some emphasis has been placed upon his developing power as a prose writer. The primary effort has been to trace his growing maturity as a man and as a writer against the background of his day-by-day life. Both A Week on the Concord and Merrimack Rivers and Walden emerge as the final fair drawings of his survey.

Microfilm \$7.15; Xerox \$25.45. 562 pages.

AN ANNOTATED EDITION OF
HENRY DAVID THOREAU'S WALDEN

(Order No. Mic 61-1500)

David Gordon Rohman, Ph.D.
Syracuse University, 1960

Supervisor: Thornton H. Parsons

Because half a century has elapsed since Henry David Thoreau's Walden was last fully annotated, a gap in Thoreau scholarship has existed which this dissertation attempts to fill. Both the study of American literature as a specialized discipline and the study of Thoreau as a major American author have matured since Francis H. Allen edited Walden with notes in 1910. It is time to synthesize and focus the relevant insights of modern scholarship upon the major text in the Thoreau canon, Walden.

Such is the intention of this dissertation.

It provides both annotation and commentary upon those parts of *Walden* that need or deserve explanation. Notes provide necessary historical dates, identification of names, places, quotations and (where possible) sources of Thoreau's information. Commentary attempts to synthesize the most pertinent insights from a variety of Thoreau scholars--early and late--and to focus them upon the relevant parts of *Walden*.

Although several problems of annotation remain unsolved, enough new data has been gathered to make this the first complete annotation in fifty years. As a result, we can better appreciate the artistry of Thoreau, the range and depth of his preparation for writing *Walden*, the extent of his immersion in his time, and the maturation of his own character reflected in the *Walden* text, which was pieced together over seven years.

Thoreau's place in American literature is secured by this one book, a harmonic fusion of materials from a lifetime of observation and contemplation. Annotation reveals that Thoreau drew from a wide variety of sources--from his own journals and notebooks as well as from other books and carefully refashioned it all in order to stage the work of his maturity: a celebration of his faith in spiritual renewal.

Annotation also reveals the range of Thoreau's preparation for *Walden* by extensive reading in English, Bible, classic and Oriental literatures. A good deal of this reading appears as deliberate quotation or paraphrase (most of it here identified), but unlike so much Victorian writing, his quotations seldom merely ornament the text but rather add to the depth and range of meaning. Annotation reveals that Thoreau's imagination was thoroughly saturated with the Bible so that numerous allusions work themselves into the text almost as "second nature," as art that conceals its artfulness. In addition, it is obvious that a good deal of Thoreau's reading became so much a part of his thought that it is now impossible to separate out specific sources. He was an artist who thoroughly assimilated his materials.

Annotation allows the reader to see, by citation of contemporaneous events, how much Thoreau was a part of his time, reacting to its politics, reforms, personalities and ideas; Thoreau was part of the climate of opinion that included the Fourierism, Manifest Destiny, transparent eyeballs and phrenology. Thoreau was not only a "product of his time" but also a "cause," and *Walden* "sums up" in literary form the ideal of self-culture by which the American myth of an Adamic paradise is to be regained.

Finally, annotation of *Walden* reveals the maturation of Thoreau's own attitudes in the years between his stay at the pond (1845-1847) and publication of the book (1854). By careful analysis, we can see his increasing symbolization of events, his reworking of materials such as the famous analogy of rebirth in the thawing sand and clay, and his total ordering of the entire book into a symbolic correspondence of the seasons with the life of man. We can trace back from *Walden* Thoreau's "second growth" following upon a period of doubt and disillusion in the early fifties. The Thoreau who emerges in *Walden* is an artist fully matured not only in the mastery of his craft as writer, but also in the depth and integrity of his character.

Microfilm \$4.95; Xerox \$17.55. 388 pages.

THOREAU'S USE OF THE PASTORAL AND FABLE TRADITIONS.

(Order No. 69-9648)

Gordon Emmett Sleathaug, Ph.D.
The University of Nebraska, 1968

Adviser: Christos E. Pulos

Readers have long questioned whether or not Thoreau's works are unified in form and content. The answer to this question lies, I think, in his use of the pastoral and fable traditions.

During his early years, Thoreau believed that man and nature participate in the divinity of the universe. On the basis of *a priori* assumptions, he held that man and nature mirror God, that if man goes into nature, he can discover his relation to a Divine Being. To believe in the perfection of nature and man, to believe in comprehensive natural laws, required sustained optimism. During his middle years, however, Thoreau became increasingly less optimistic about his own and other men's perfectibility, and about the benevolence of nature. With his changed *Weltanschauung*, Thoreau found it difficult to make assumptions about natural law. Consequently, his method of

approaching nature became more inductive than deductive. By collating facts, he hoped some day to ascertain the existence of natural laws. During his later years, he again believed in the spiritual potential of both man and nature. But he continued his inductive methodology, carefully investigating the environment of *Walden* for data which, when collated, would demonstrate natural laws. During these three periods, Thoreau read literature that bore directly on his philosophy and writings. In the early years, he read pastoral works, optimistic in outlook and supporting his *a priori* assumptions; during the middle years, fables and myths where the conflict between good and evil is dynamic and where nature is closely observed; and in the later years, scientific and husbandry writings which advocate the preservation of man through nature and which indicate the accuracy of Thoreau's own inductive investigation. Such changing literary interests and *Weltanschauung* are manifested in Thoreau's own works.

A Week on the Concord and Merrimack Rivers, a book from the early period, is a pastoral romance in which the narrator describes an idyllic journey to the headwaters of the Concord and Merrimack. The book utilizes conventional characteristics of the pastoral--a structural time cycle (here a week), an Arcadian setting, and the inclusion of various philosophical, aesthetic, and religious observations. This book concerns the moral and spiritual growth of man in a pastoral world.

Walden, a book from the middle period, is also a pastoral. Like *A Week*, it uses a time cycle (here a year), an Arcadian setting, and observations about man's moral, intellectual, and spiritual qualities. Unlike *A Week*, it includes satire, also characteristic of the pastoral tradition. Moreover, the satire in *Walden* is part of another tradition--the fable. The fable traditionally compares nature with man in order to point up his folly as well as his potential. Thoreau's use of the ants, frogs, and owls for satire and the butterfly, cock, and eagle for commendation satisfies the criterion.

The structure of *Walden* also meets the standards of the fable tradition. It has as its main structure a rhetorical form with the exordium, narratio, confirmatio, and peroratio. Following the tradition, Thoreau uses the fables as illustrations and as proof in the confirmatio for the philosophical discourse. This form accounts for the more expository, less narrative introductory chapters as well as the final seasonal-cycle chapters.

Thoreau's later pastorals are the husbandry essays--"Wild Apples" and essays in "Notes on Fruits," an unpublished MS. These essays use a popular husbandry form--the citing of ancient and modern authority followed by the careful observations of the narrator. In these essays, as the earlier pastorals, Thoreau concerns himself with the beauty and preservation of the forest, that great teacher and healer.

M \$3.00; X \$7.80. 170 pages.

THOREAU'S IMAGERY AND SYMBOLISM

(Order No. 61-3167)

Walter Lewis Shear, Ph.D.
The University of Wisconsin, 1961

Supervisor: Professor Henry Pochmann

This thesis focuses on the relationship between Thoreau's expression and meaning, the chief formal elements of expression being images and symbols and the meaning of a philosophy which attempted to encompass as much of life as possible. Many of the problems involved in this relationship are defined by Thoreau's conception of the identity of art and life. The first chapter, which deals with his esthetic theory, points out that, for Thoreau, both art and life had esthetic experience as a common denominator and therefore both tended to be concerned with the interaction between the individual and the universe. Since the universe was an illustration of the workings of the Divine, both actuality and the words which denoted that actuality referred, for the individual who was sensitive enough to perceive them, to higher meanings. For Thoreau, the green and blue colors in *Walden* pond were indication of its earthly and spiritual nature. At its optimum, esthetic experience would reflect universal meanings, those applicable to all men in any period of history. When Thoreau equates animal life with animal heat, he feels the conclusion he has drawn from his own experiences with the seasons applies not only to him and his contemporaries, but to the primitive savages as well. Frequently, as noted in the chapter on imagery, Thoreau resorted to traditional rhetorical devices to indicate the multiplicity of meaning inherent in actuality. Through such structural hints the images and symbols in his writing were fixed along the line established by the movement of actuality into a realm of higher, almost mythic significance.

In another chapter the symbolic world portrayed in

Thoreau's work--it is important to note that it is not confined solely to nature--is defined in terms of key actual forms and proportions. In the repetition of these forms and their meanings the scope of Thoreau's higher meaning is formulated. For example, the seasons serve as manifestations for various aspects of man's relationship to the external world, and the stages of a plant's life help to define the internal growth of the individual. The overall meaning pattern indicates rather clearly Thoreau's view of the crucial problem--the challenge of life, the desire to explore an unknown, the need for greater development--which face the individual.

Several of the works themselves--"A Winter Walk," "Slavery in Massachusetts," and Walden--are examined to illustrate how images and symbols interact within a given structure to produce a meaning order of their own. In "A Winter Walk" the cold of winter is presented as a form of fate for man, but its meaning is transformed through the use of symbols and images into a beneficial and instructive trial. "Slavery in Massachusetts" stands as a more dramatic example of Thoreau's attempt to shift actuality from one context of meaning, the political, to a broader spiritual perspective. In the process, which involves a constant distortion of "reality," slavery and freedom become allied with their ultimate sources, the Devil and God. Walden demonstrates the complexities which a longer work, involving a much greater opportunity for selectivity, entails. Here the flow of meaning is organized by stages which are defined in terms of key symbols. The theme of growth is introduced by fire which represents energy, reaches its first stage in the woodchopper, flowers in the absorption and acceptance of the pond itself, culminates in the seeds of ice, and is inspired anew by the sand flow in spring.

Though Thoreau regarded art as life in the process of becoming meaning, his works were structured according to the patterns of the mind with key symbols standing for key concepts. Through his symbols and images, however, he was able to render his sense of the interaction of the experience and the intellect.

Microfilm \$3.45; Xerox \$12.15. 267 pages.

THE CHANGING IMAGE OF HENRY THOREAU:
THE EMERGENCE OF THE LITERARY ARTIST.

(Order No. 69-12,117)

Theodore Haddin, Ph.D.
The University of Michigan, 1968

Chairman: Charles O'Donnell

Since the death of Henry Thoreau in 1862, students of American literature have witnessed a steady growth of interest in his writings. Over the years critics have accorded him three reputations, that of a transcendentalist, a social reformer, and a nature writer. In recent decades he has also gained a reputation as a literary artist. This reputation does not dismiss the others, but complements them and presents an accurate basis for the judgment that Thoreau is a major American writer. An exploration of the criticism of Thoreau shows that this is true.

The image of Thoreau as a nature writer in the 1890's and as an inspirer of a back-to-nature movement in the 1920's gives way, in the hands of recent critics, to the image of Thoreau as a pastoral poet and a figure in Adamic myth. The work of critics like Leo Marx, R. W. B. Lewis, and others concerned with Thoreau's symbolization of nature and the West reveals Thoreau as a literary artist involved in a dialectic of civilization and nature.

Behind the image of Thoreau as a social reformer and exponent of civil disobedience is the image of the literary artist writing and speaking out on matters that concern him personally. Thoreau, who was not a practical politician, made a symbol of his night in jail and of John Brown in order to cause his readers to examine their own assumptions about conscience. In Thoreau art and morality meet in the rhetoric of moral conscience.

Thoreau's early critics, Emerson, James Russell Lowell, and Robert Louis Stevenson provide a convenient basis for discussion of Thoreau's style. They saw him primarily as the writer of finished sentences, but lacking in humor. They were uncomfortable with his paradoxes. Later critics have continued to praise Thoreau's sentences, and have also seen him as a writer of paragraphs who could complete a whole artistic work in Walden. The latest tendency is to accept Thoreau's paradoxes and to see his humor as essential to an understanding of his art.

In differentiating the Thoreau who practiced his art from

the Emerson who largely theorized about it, recent critics have seen Thoreau as an artist in his own right. In Thoreau's style of writing is his claim to independent status as a writer. Following the work of F. O. Matthiessen, and continuing the interest in Thoreau's use of an organic principle in his writing, other recent critics have discussed Thoreau's use of imagery, symbol, and myth. In Walden each of these exemplifies organic development. The dominant image of the circle becomes a spiral, the pond grows as a realistic symbol of purity, and the seasons reflect the myth of death and renewal. Some critics see Walden itself as a myth and the speaker in it as its hero. This is verified to some extent by Thoreau's own testimony from his Journal and A Week, that he was writing his own "mythology." Thoreau's concept of myth was itself organic.

Commensurate with these discussions, Charles Feidelson has placed Thoreau in an American tradition of symbolism along with such writers as Emerson, Melville, Hawthorne, Poe, and Whitman. That Thoreau could belong in such a tradition is evident from the fact that the more critics have examined Thoreau's style, the more they have confronted his symbolism. Some critics have relied on "symbolic" technique to explain Thoreau's artistry; others have used his symbolism to support a theory. Still others have written about his symbolism even when they have been primarily concerned with something else.

In Thoreau, the use of symbolism actuates what is most important in his transcendentalism, the organic principle. The transcendentalist then gives way to the literary artist whose perceptions are represented in his best writing through the technique of symbolism. M \$3.00; X \$9.00. 196 pages.

REV. ROLAND D. SAWYER . . .

We are grieved to announce the death of Rev. Roland D. Sawyer in Kensington, N.H., on Oct. 10, 1969, at the age of 95. Mr. Sawyer was one of the founders of the Thoreau Society. For many years he had advocated the establishment of an annual pilgrimage to Concord by Thoreau enthusiasts on Thoreau's birthday. In 1941 he joined forces with Walter Harding and a group of Concordians including Allen French, Mrs. Elmer Robinson, Mrs. Elmer Joslin and Edward V. Sherwin, along with Raymond Adams of Chapel Hill, N.C., in calling for a "Thoreau Birthday Mecca" to be held in Concord on July 12, 1941. At that meeting the Thoreau Society was established.

Mr. Sawyer attended the annual Thoreau Society meetings regularly as long as his health permitted. In 1917, on the occasion of the centennial of Thoreau's birth, he published an interesting little essay in pamphlet form entitled Thoreau: the New England Philosopher (Farmington, Maine: D. H. Knowlton).

FAVORITE QUOTATIONS FROM THOREAU . . .

"Nature must be viewed humanly to be viewed at all; that is, her scenes must be associated with human affections, such as are associated with one's native place, for instance. She is most significant to a lover. A lover of nature is preeminently a lover of man. If I have no friend, what is Nature to me? She ceases to be morally significant."—
Journal for June 30, 1852.

"In an imperfect work time is an ingredient, but into a perfect work time does not enter."

"When a dog runs at you, whistle for him."—
Journal, I, 153.

"I've searched my faculties around,
To learn why life to me was lent.

I will attend the faintest sound

And then declare to man what God hath meant."

"What is it to be free from King George and continue the slaves of King Prejudice?"

"I am wonted to think that men are not so much the keepers of herds as herds are the keepers of men."

Send in your favorite quotations for inclusion in the bulletin. Please identify source.